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# Fowl beasts, the chicken and the egg

Pamela Schuyler-Cowens

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FOWL BEASTS,

the chicken and the egg

By Pamela R. Schuyler-Cowens

Submitted in partial fulfillment of the  
Requirements for the degree  
MASTER OF FINE ARTS

MFA Photography Program  
Photographic Arts and Sciences  
Rochester Institute of Technology  
Rochester, New York  
October, 1980

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Permission Page

I, Pamela R. Schuyler-Cowens, prefer to be contacted each time a request for reproduction of my thesis "Fowl Beasts, the chicken and the egg" is made. I can be reached at the following address: 54 Irving Place, Buffalo, NY 14201.

October, 1980

Special Thanks To:

My Advisors, David Dickinson, Ed Miller, Charles Arnold, Dr. Richard Zakia, Judd Williams.

Cathy Simonds, who silk-screened the text; and Phil Smith, Rich Stilson and Students for setting the type.

Perdue Farms, Inc., Maryland  
Child's Eggs, New York

Flan Recipe by James Beard "Boston Evening Globe" Thursday, August 17, 1972, p. 53.

Griesetorte, Grand Diplôme Cooking Course, Volume 3, pp. 40-41, B.P.C. Publishing, 1971.

Chicken Hunter Style, Great Gorge, N.J. Playboy Club Chef.

Frankly Speaking Word Processing Services, Buffalo, N.Y.

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### Purpose:

I want to create a portfolio that is an enjoyable work of art and a practical cookbook, by photographing, abstracting and cooking the chicken and the egg. Through intaglio processes, photography will be taken one step beyond the Ilford, Agfa, and Kodak print experience.

### Scope of Thesis:

I will use photo-etching, embossing, drawing and painting (sugar lift and line etching) to interpret the beast. By using the above mentioned intaglio printmaking processes, I can work with archival inks and papers with varying surface textures. I will photograph at various farms to obtain images of the bird in different stages and situations. (Chicken farms specialize in breeding, egg laying or meat raising.)

I will make a limited edition portfolio of this work which will hopefully be sold and reproduced in book form with national distribution. I will include ten illustrations with an introduction and recipes on an 18" x 24" format. I will use Fabriano CMF paper which is 100% rag, is off white in color, and is 22" x 30" in dimension. The edition number of folios will be 15. I will use 12 copper and zinc plates to create the illustrations. The recipes will be silk screened on an oriental paper known as Kinwashi.

### Procedures:

In the following pages of my thesis I will include an introduction to the gallus domesticus; recipes for cooking the bird; a description of the various printmaking techniques used to create the artwork and recipes; a diary of my work progression; a list of incurred expenses; a conclusion; and a bibliography including texts and farms used for the body of this work.

"Which came first, the chicken or the egg?" is a question which the individual must decide through one of two contradictory sources. According to Darwinian theory, chickens are descendents of egg-laying reptiles, which in turn evolved from egg-laying amphibians; clearly, natural selection implies the egg preceeded the chicken by hundreds of millions of years. According to the Book of Genesis, "God created man, woman, and all creatures on the Earth...;" thus the Bible declares chickens appear on the land before the eggs.

In spite of the chicken's dubious origin, however, the domestic chicken has been part of man's history since 3000 B.C.-- feeding man by its meat and eggs; entertaining him through cockfighting; joining him in religious and magical ceremonies; symbolizing sexuality; and finally living with man as a pet.

Today the western world uses the gallus domesticus primarily for food. The chicken has more protein per ounce than beef, pork, or lamb and is less expensive. Only the lungs and sex organs of chickens are discarded. The intestines are sold to pet manufacturers and fur ranchers for food for mink and foxes. Chicken feet are delicacies in Taiwan. Chicken feathers are used for fishing flies. Manure is used for fertilizer and cattle feed. The blood is dried and also used as feed. The well-packaged egg is usually a basic ingredient for dessert and breakfast feasts. The egg yolk, currently under fire due to cholesterol content, is still an excellent source for protein, multiple vitamins and minerals.

The chicken, though taken for granted today, is a most remarkable beast. Artists throughout history have sought after the bird for their endeavors. Aristophanes, the Greek playwright, mentions the cock in his work Clouds; Aesop embellishes the bird in his fables. Chaucer illuminates him in the The Canterbury Tales; Shakespeare uses him in Hamlet; and Rimski Korsakov titles an opera after the gallus domesticus, Le Coq d'Or.

This portfolio of intaglio prints and recipes is created in honor of fowl beasts and is dedicated to my husband who supported this project and enjoys the recipes within its covers.

## Flan

1 pint heavy cream  
6 egg yolks  
1/2 cup sugar  
a pinch of salt  
2 teaspoons vanilla extract  
a pinch of mace

Heat cream to boiling point. Beat 6 egg yolks, 1/2 cup sugar and a pinch of salt in a bowl until smooth. Slowly add boiling cream to the egg mixture, stirring constantly with a wooden spoon or wire whisk. Add 2 teaspoons of vanilla extract and a dash of mace. Strain through a stainless steel mesh strainer into 6 individual porcelain dishes. Place the dishes in a pan of warm water (85° F). Bake in a 350° F oven for 20 to 30 minutes or until flan feels firm to the touch. Remove from the oven. Cool individual dishes on rack. Refrigerate for at least 2 hours. Garnish with fresh strawberries.

Serves 6



### Soup Stock

Chicken bones from at least 8 chicken breasts

Also use skin and giblets when available

1 large onion

2 carrots

2 stalks of celery

1/2 teaspoon salt

1/4 teaspoon pepper

1/4 teaspoon garlic powder

3 quarts spring water

Place all ingredients into a large pot. Bring to a boil, skimming the top occasionally. Turn heat to medium. Cover. Let soup stock simmer for 7 or 8 hours. Strain into a bowl, chill in refrigerator overnight. Skim fat off the surface. Divide the soup stock into containers and freeze until needed. This stock can be used as a consommé, made into onion soup, or used as an ingredient in sauces.

### Chicken Hunter Style

- 4 chicken breasts, boned and cut into chunks
- 1 medium size onion - chopped
- 2 cloves of garlic - chopped
- 2 tablespoons olive oil
- 1/2 cup wine vinegar
- 1/2 cup chicken stock or 1 bouillon cube to 1/2 cup water
- 3 flat anchovies, finely chopped
- 1 tablespoon of slivered black olives
- 1/2 teaspoon oregano
- 1 bay leaf

Wash chicken, remove bones, and cut into 2" chunks. Dry and season with salt and fresh ground pepper. In a 12" frying pan heat 2 tablespoons of olive oil until haze forms. Brown chicken parts in oil on high heat. Transfer the chicken into a dish. Brown onion and garlic in the pan with chicken remains on a medium heat for about 8 minutes. Add 1/2 cup wine vinegar to garlic and onion in pan and reduce liquid to approximately 1/4 cup by boiling. Add 1/2 cup chicken stock. Boil several minutes. Return chicken to the pan. Baste, cover pan. Cook at medium low heat. Simmer 30 minutes, basting occasionally. Remove chicken from the pan and place it on a platter. Continue heating sauce. Remove bay leaf and add anchovies and olives. Cook for three minutes more. Pour sauce over chicken.

Serves Four

### One Egg Chocolate Cake

1 1/2 cups flour  
1/2 teaspoon baking soda  
2 level teaspoons baking powder  
1/4 cup cocoa  
1/4 teaspoon salt  
1/3 cup softened butter  
1 cup sugar  
1 egg  
1 cup yogurt

Preheat oven to 350°F. Grease and flour a nine inch baking pan. Sift first five ingredients together in a bowl. In another bowl cream butter with one cup sugar. Add one egg and yogurt. Combine with dry ingredients. Pour mixture into a round or square greased pan. Bake 45 minutes to one hour. Cake is done when you stick cake with toothpick and it comes out dry. Cool on cake rack for five minutes. Loosen sides with a spatula. Invert pan onto a dish and remove pan. Continue to cool. Sprinkle with confectioners sugar just before serving. Serve whipped cream on the side.

Serves Eight

## Chicken Divan

- 2 10 ounce packages of frozen broccoli
- 4 chicken breasts
- 1 vegetable bouillon cube
- 2 cups of sour cream
- 2 teaspoons of lemon juice
- 1 teaspoon curry powder
- 1/2 cup grated parmesan cheese
- 1/2 cup bread crumbs
- 1 tablespoon of butter

Preheat oven to 350°F. Grease 13 x 9 inch baking dish. In a pressure cooker, cook chicken for fifteen minutes. Save liquid in cooker, cool chicken in a plate. Place frozen broccoli in pressure cooker, cook three minutes. Save the liquid. Place cooked, drained broccoli in a single layer in the 13 x 9 inch baking dish. Then remove chicken from the bones and place in strips over broccoli. Heat liquid in the pressure cooker to boiling. Add vegetable bouillon cube, one teaspoon curry powder, and two teaspoons lemon juice. Continue to boil until liquid is reduced to 1/3 original amount. Add sour cream. Pour mixture over chicken and broccoli. Sprinkle with cheese, then buttered bread crumbs. Bake thirty minutes.

Serves Six

## Spinach Soufflé

4 eggs  
1 shallot, chopped  
1/4 pound spinach  
3 tablespoons butter  
1 cup cold milk  
3 pinches salt  
four tablespoons of grated Swiss cheese

Preheat oven to 450°F. Grease one quart porcelain soufflé dish. In a pot, sauté shallot in one tablespoon of butter until edges of shallots are browned. Add washed spinach leaves. Cover and cook on a medium heat for five minutes. Remove cover and stir until all liquid has evaporated. Remove from heat. Let stand. Separate yolks and whites of four eggs. Put egg whites in a large bowl with a pinch of salt and put yolks in a small bowl. Light burner (medium low). In a one quart pot, place two tablespoons of butter and sizzle. Add one tablespoon of flour, stir one minute with a wooden spoon. Continue stirring, while adding one cup of cold milk, then four egg yolks with two pinches of salt. Remove sauce from heat. Beat egg whites until they hold stiff peaks. Pour whites into pot with sauce and gently mix. Add the spinach, shallots and grated Swiss cheese, stirring briefly. Pour mixture into the greased soufflé dish. Bake 25 minutes. Serve immediately.

Serves Four

### Griestorte

1 cup sugar  
1 lemon (juice and grated rind)  
3/4 cup cream of wheat or semolina  
1/2 cup finely ground blanched almonds  
six eggs

Preheat oven to 350°F. Grease bottom and sides of two one-quart porcelain soufflé dishes. Separate egg whites and yolks. Beat yolks and sugar for five minutes until light yellow and thick. Add lemon juice from one lemon. Continue to beat until the yolks are thick again. Stir in grated lemon rind, cream of wheat or semolina and almonds. Set aside. Beat egg whites until they are stiff and hold a peak. Fold or gently mix whites into yolk mixture with a metal spoon. Divide the mixture into the two soufflé dishes. Place in oven and bake 35 minutes, or until cakes spring back when pressed lightly with finger tips. Do not open oven door before 30 minutes or cake will not rise. Remove the cakes from oven. Cool on cake rack for five minutes. Loosen cakes from sides of pans with a spatula. Invert dishes, remove cakes and let them cool on racks. Serve with whipped cream and sliced peaches. Each cake serves six people. The cakes freeze well for future use.

## Illustrations

- 1) "CHICKEN SCRATCHINGS" - Sugar Lift Process.
- 2) "NUTRITION" - Two Plates, Photo Etching of blood cells; Soft Ground Impression of birdseed.
- 3) "MONOLITH" - Photo Etching with Rolled Ink application to the yolk.
- 4) "CHICKEN HI RISE" - Photo Etching, Two Ink Wipes on one plate.
- 5) "CHICKEN HUNTER STYLE" - Photo Etching and Line Etching combination with Three Ink Wipes on One Plate.
- 6) "ONE EGG CHOCOLATE CAKE" - Photo Etching.
- 7) "CHICKEN DIVAN" - Line Etching.
- 8) "FEATHERS" - Multiple Application of Soft Ground Texture Transfers.
- 9) "75 MISLAID EGGS" - Embossing.
- 10) UNTITLED - Photo Etching.



The intaglio prints described above are derived in part or in full from photography. Some prints use photographs as models for pure drawing, as in the line etching, the sugar lift process and embossing; while others use the photograph as an integral part of the work, i.e. photo etching.

### Photo Etching

1. A negative is enlarged onto Kodalith film creating a grainy, high contrast positive image.
2. Clean a Zinc or Copper 16 gauge plate with double "F" Carborundum and water. This will strip off grease and oxide.
3. Wash off plate with water using a paper towel.
4. Dry front, back and sides with compressed air.

(For the next six steps one must work under yellow safelights - either buglights or golden rod safelights.)

5. Pour one part KPR (Kodak Photo Resist) type 3 diluted with one part KOR (Kodak Ortho Resist) thinner onto the center of the plate and rock plate until it is completely covered with resist. Pour excess into sink.
6. Stand plate on its edge, on a paper towel, turned to a wall. Let stand for ten minutes or until the surface feels dry to the touch. (Bead of resist will form at the edge of the plate, wipe off bead.)
7. Bake plate on a hot plate at 250°F for 10 minutes only (too much heat will cause heat fog), or air dry for 24 hours.
8. Use an arc lamp. Flip over contact printer, place emulsion side of Kodalith down on dried plate. Lock contact printer, turn on master switch and vacuum pump to 15 pounds. Flip contact printer over to light source. Push lamp switch on and expose for one minute thirty seconds. Turn off light switch, turn contact printer over, turn off vacuum pump, turn off master switch, open contact printer and remove plate.
9. Develop plate in KOR (Kodak Ortho Resist) developer for two minutes. Agitate occasionally.
10. Pour KOR dye (blue) over invisible image on plate. Rinse in cold water. Dry immediately with compressed air. Blue dye will appear on areas that will remain white or will not etch.
11.
  - a. Place copper plates in Dutch Mordant (88 parts water, 2 parts Potassium Chloride, 10 parts Hydrochloric Acid) for two or three minutes until uneven blue dye spots disappear.
  - b. Place zinc in nitric acid diluted 1 part nitric to 20 parts water for one or two minutes.
12. Rinse plates and dry.



13. Apply the expensive Sears spray paint flat black enamel until 50% of the metal plate is covered. This spray acts as a resist of multiple dots creating an aquatint. With multiple sprays and multiple immersions in acid one can create a light grey tone to a velvet black tone on the plate.

a. For a rich black on a copper plate 3 separate aquatint applications are applied. Then the plate is immersed in Dutch Mordant for 30 minutes to one hour after each aquatint application. (time varies depending on freshness of Dutch Mordant)

b. For rich black on a zinc plate six separate aquatint applications are applied. Then plate is immersed in 1:20 nitric acid for 15 to 20 minutes after each aquatint application. (time varies depending on freshness of nitric acid)

c. For middle grey tones copper requires only one or two aquatint applications with 10 to 20 minute acid baths; while zinc needs one to three aquatint applications with three to eight minute acid baths (the amount of time determines the darkness or lightness of the tone; while the aquatint applications determine the coarseness or finess of the texture.)

14. Once the plate is etched to the correct depth all resists must be removed by using lacquer thinner and paint and varnish remover. (all chemicals used throughout the photo etching process should be handled with rubber, acid-resistant gloves)

15. Once all resists are removed, bevel edges of the plate so it won't cut the paper and the blankets of the press.

#### Soft Ground

(This can be used for texture transfer)

1. Wash plate with ammonia, water and whiting (talcum powder) until water washes off in sheets, with no grease left behind.

2. Use compressed air to dry.

3. Heat hot plate to 150<sup>0</sup>-200<sup>0</sup>F. Put zinc or copper plate on hot plate.

4. When plate is hot, melt stick of soft ground (asphaltum, beeswax and grease), by wiping on the plate.

5. With a roller spread the soft ground over the surface of the plate, using the weight of the roller only. Make sure there are no holes in the surface of the ground, since the ground prevents acid from etching the plate randomly.

6. Remove plate from hot plate and place on press.

7. Place textures on plate. In this case real feathers.

8. Cover with wax paper.

9. Roll through the press.

10. Remove wax paper and feathers.

11. Place the plate in an acid bath. (zinc - 1:10 dilution of nitric acid to water for five minutes, copper - Dutch Mordant for 15 minutes).

12. Remove from acid. Remove ground with a solvent.
13. Repeat above procedure as many times as is necessary.
14. Bevel edges of plate.

### Line Etching

1. Wash plate with ammonia, whiting and water.
2. Dry with compressed air.
3. Cover plate with Universal hard ground (pour on or apply with a brush)
4. Dry thoroughly (overnight).
5. With a pointed object draw into the resist, exposing areas of the metal plate.
6. Place the plate in acid. For a zinc plate use nitric acid 1:6 30 seconds to two minutes for a light line, five minutes to 10 minutes for a medium line, 20 minutes to 60 minutes for a dark line. For a copper plate use the Dutch Mordant, increasing the times for zinc by three.
7. Remove the ground with a solvent.
8. Bevel the edges of the plate.

### Sugar Lift Process

1. Clean plate and dry as in line etching or soft ground.
2. Prepare sugar lift ground (1 1/4 oz. of Karo Corn Syrup, 1 oz. India Ink, 1/4 oz. of Ivory Flakes, a pinch of gum Arabic. Stir until blended). With a brush or pen, draw on the plate as one would on paper. Do not touch the plate with the hand or grease will be left behind.
3. Let the drawing dry thoroughly overnight.
4. Pour a thin coat of asphaltum hard ground (Universal etching ground) over entire surface of the plate including the sugar lift ground areas. Let plate dry completely by standing plate on its edge, on a newspaper. (The sugar lift image should be seen through the asphaltum).
5. Place the plate in a tray of very hot water and agitate gently. The sugar lift drawing will begin to lift, exposing portions of the metal plate. (Change water as it cools.)

6. When the sugar lift has fully lifted, remove the plate from the water and use compressed air to dry.
7. Cover unwanted exposed metal surfaces with hard ground.
8. A thin line made by the sugar lift will etch as a line. Wider spaces must be aquatinted with spray paint (see photo etching) to create grey to black areas.
9. Etch plate in acid for the times used with line etchings. For black tones in aquatint areas follow procedures in photo etching.
10. Remove resist with solvent.
11. Bevel plate edges.

### Inking The Plate

Place paper to be printed on in water for 20 minutes to two hours.

#### A. Tarltan Wipe

1. Take ink from tube or can and place it on a smooth surface. Work ink with a putty knife.
2. Use scraps of mat board as squeegees to apply ink.
3. Heat plate on heater at 100°F. Move ink on plate with squeegee back and forth so the plate will pick up ink on all surfaces. (important for plate tone.)
4. Form a pad with a tarltan (cheese cloth stiffened with corn starch). Wipe in one direction all around.
5. Then dust with cloth in a figure "8" motion. Watch edge build-up of ink when wiping. Avoid streaking. The plate surface appearance should look smooth. Clean edges with a soft rag. Don't daub.

#### B. Paper Wipe

With a newsprint pad or pages from a phone directory, rub surface of plate to remove plate tone. Keep sheet of paper flat and rub with the palm of one's hand lightly.

#### C. Rolling On Ink (To apply color to a portion of the plate that would normally be clean or colorless after a paper wipe)

1. Mix ink with 00 linseed oil until ink is thin enough to pour off putty knife.
2. Roll ink out with a hard roller until there is a sticky noise.
3. Roll over the high surface of the plate where the color is needed. (Do not use pressure.)



## Printing The Image

1. Take wet paper (Fabriano CMF) that has been soaking for 20 minutes to two hours and place between blotters. With a rolling pin, roll out extra water.
2. Place copper or zinc plate on the bed of the press.
3. Hold paper by the corners and place over the plate. (Center via registration marks on an acetate sheet under plate)
4. Put the three blankets (bottom sizing catcher, middle cushion blanket and top pusher blanket) over the plate, paper and bed of press. Wind everything through completely unless using more than one plate. In that case wind through but keep paper caught between bed and blankets. Wrap the paper around the top roller of the press gently. Remove plate, clean surface of acetate with solvent, dry carefully and place the new plate in position. Bring paper over top of the new plate. Wind through. Release paper at the end of this roll.
5. Pull print up by a corner in a slow, rocking motion.
6. Let the print dry flat between blotters.
7. Clean the plate when finished and repeat inking for an edition.

## Embossing

(This creates a bold, simple non-inked image)

1. Wash plate with water, ammonia and whiting.
2. Instead of covering the plate with resist (hard ground) to cut through as in a line etching, draw with resist and brushes for white areas or high areas creating a relief in the plate.
3. Once the image is painted on with the resist and dried, put copper in Dutch Mordant for several days, continuously checking for foul biting in the resist. When foul biting occurs retouch hard ground and replace in acid. Zinc will take one to two days for a deep bite in nitric acid 1:20 dilution or 1:15 dilution, again, watch the resist for foul biting and retouch.
4. Remove the resist with solvent.
5. Bevel plate edges.
6. Dampen paper.
7. Place plate on the press and follow above printing procedure.

### Photo Silk Screening

This method is used for the recipes that are printed on the Kinwashi paper. (Photo silk screening is a controlled way of stencilling. The screen neatens the process by allowing a certain thickness of ink to be deposited on the paper)

Begin with the text set in universal type on paper; the text is transferred and blown up to an 18" x 24" sheet of Kodalith film. One must use a copy camera for this method. The final kodolith film used will be a positive image rather than a negative one.

A chromoline kit will be used for the chemicals in order to transfer the image from the kodolith to the screen. The screen will be made of polyester or nylon. One does not use silk in this situation because bleach is used to clean the chromoline and bleach damages silk.

1. Cut chromoline 1/2 inch larger than the kodolith positive.
2. Make sure kodolith and chromoline are dust-free.
3. Sandwich the acetate (dull) side of the chromoline on a hard surface (masonite) with shiny side of the chromoline against the screen.

(now work in dim light).

4. Mix the chromoline kit photosensitizer, water and direct fluid emulsion type A-1.
5. Pour mixture on screen and squeegee firmly over screen to create an even coat.
6. Dry in absolute darkness for one hour. Peel off acetate side of chromoline leaving the gelatin on the screen.
7. Place Kodolith on the gelatin side of the screen so the image is reversed. Tape to screen.
8. Place screen and kodolith on a vacuum table and expose to photo flood lights (500 watts) 18" from the screen for 3 1/2 minutes.
9. Wash screen in 104°F water. This washes out unexposed gelatin. (Hold up to light to check if the gelatin is washed out)
10. Rinse in cold water to harden all gelatin.
12. Let air dry.
13. With fish glue or water soluble block-out, cover all areas on the screen one does not want to print.
- 14.. Place paper under the gelatin side of the screen.
15. Put a line of ink at an edge of the screen and move the squeegee over the ink and screen. This pushes the ink through the mesh onto the paper.
16. Lift the screen. The printed image will appear on the paper.

August 1979; Pre-Thesis Ideas

FOWL BEASTS THE CHICKEN AND THE EGG

A month of chicken  
Un mois de poulet  
The illustrated chicken and how to eat it  
The chicken and the egg  
Chicken spreads  
Chicken, inside out  
gallus domesticus  
Feathers and eggs  
Chicken Divan  
Chicken Hunter Style  
Barbeque Chicken  
Chicken broiled with garlic  
Chicken and artichokes  
Chicken in lemon sauce  
Chicken Cordon Bleu  
Fried Chicken  
Coq au Vin  
Chicken soup stock  
Onion soup au gratin  
Chicken Kiev  
Chicken and pecans  
Chicken and vegetables  
Crepes  
Quiche Lorraine  
Chicken livers and onion  
chopped chicken liver with mushrooms  
omlette, variations of  
late night snack  
dinner  
breakfast  
brunch  
desserts  
thirty illustrations  
ten recipes  
twenty recipes  
fifteen illustrations  
Spinach soufflé  
Coddled eggs  
Stuff roasted chicken  
Chicken Salad  
Sponge cakes  
Flan  
et cetera  
et cetera  
herbs  
wine lists  
cooking utensils

preparation  
chicken slang  
historical facts  
bird types  
16 x 16 inches  
20 x 20 inches  
18 x 18 inches  
large cookbook  
etchings of finished recipes  
abstract images  
close-ups  
drawings  
embossings  
cyan  
yellow  
bistre  
brown  
black  
le Franc ink  
Charbonell ink  
Paillard ink  
Fabriano C M F Paper  
\$49.00  
\$60.04  
\$110.68  
high costs  
publisher hunt  
10,000 hard cover  
100 special edition  
\$3-4,000 advance  
begin series  
chicken  
veal  
pork  
fish  
vegetables  
beef  
a show  
invitations  
food samples

September 1979: Work and re-work thesis proposal. Judd William gives me a lead on portfolio sources in Rochester. I also discover a ready made portfolio that is perfect at New York Central Art Supply in Manhattan. To have a portfolio made one must consider style. Different companies specialize in different types:

Flower City Specialty Company.  
Frank Witzl  
158 Hollenbeck St.  
Rochester, NY 14621  
(Box type portfolios)



William F. Zahrndt and Son  
1500 Clinton Ave. North  
Rochester, NY  
(see Jack Rains)  
(Folder types)

De Ridder / Thurson Inc.  
100 Fernwood Ave.  
Rochester, NY  
(Inside paper and folding of portfolios)

Fidelity Onion Skin 100% cotton  
(paper source)

October 23  
Thesis Approved

On to locating chicken farms. Initially I was met with great skepticism when approaching farm owners. Upon mentioning my past affiliation with the Associated Press, farmers became most happy to become involved with the project. Child's Eggs is my first chicken farm. The odor in the sorting room and store is atrocious.

October 25, 1979

Child's Eggs  
Owner: Marvin Child  
Basom New York (30 miles from Buffalo)

I got up at 6:AM along with some brave birds. At this hour I drove off to the country. I hope this man takes me seriously enough to know this is only the first of many visits. I should have a good rapport with chickens after all this.

I arrived at sunrise, 7:25AM. All is quiet. There is a light on in the house and store. It is difficult to figure out where one is supposed to meet. Success, I met him in the driveway. He has a breed of chicken known as White Leggers for egg laying. There are middle aged, talkative women working with the eggs. They wash, candle and size them. Candling an egg shows up blood spots and cracks. These eggs are thrown out.

The odor in the egg sorting room has become a mere background smell. The next move is into the chicken coop. Marvin Child has 14,000 birds. The impact of this quantity on me was an allergic reaction. I shall have to shoot this crew at quick intervals. This is the first time I have ever heard chickens clucking in person. I had to smile. What a wonderful sound. The cats, feathers and dung have made my eyes water, my nose run and sneezing is continuous. The birds live under red lights to inhibit their cannibalistic instinct that comes from living in close quarters. (About one half dozen birds in a small cage). I have to use strobes for lighting. The first flash really spooked the beasts. The sound moved from general clucking to hysterical squaks. After the sixth shot, however, the birds calmed, some even posed. I am using Tri-X film with my Hasselblad.

The following week I process the film-- acceptable work.



I also took various sized egg cartons and eggs from Childs. I will work on some still lifes as well in this project.

November 26, Monday

I called Perdue Broiler and Breeder Farm Processing and Dressing plant in Salisbury, Maryland (301) 742-7161. I deal with Tom Shelton and his secretary Bette Davis. I plan to drive to Baltimore, then travel three hours more to Salisbury. I will bring my Hasselblad and lighting on Wednesday, November 28.

November 26 and 27, 1979

I visited the Walters Art Gallery in Baltimore where they have a fine collection of Egyptian and Greek artifacts. Now, more attuned to chicken memorabilia, I note the bird to hold prominent positions with Greek gods in pottery designs. The bird has been used as a decorative and symbolic motif from at least the year 1000 BC to our present 1979 AD.

I brought two books along to Baltimore that dealt with historical information on the gallus domesticus. I must say this bird has an extraordinary background. He is really taken for granted in our society.

Ideas for things to shoot at Perdue:

1. Broilers ready for market
2. Coops of chickens at processing plants
3. Chickens to be slaughtered
4. Featherless carcasses hanging
5. Carcass sorter
6. Packaging chicken
7. Feathers
8. Chicken blood for slide image

Nutrition: photo etching of a blood sample photographed under a microscope combined with soft ground bird feed.

November 28, 1979

After a three hour drive from Baltimore, I arrived in Salisbury, Maryland, home of Perdue Chickens. The first indication that I was close to their plant was a giant billboard indicating Perdue produced 350,000 roasters per year. As I drove farther along, I took a right across from McDonalds and saw a low factory-type building. Hmmm, it must be lunch hour. There are Blacks leaning against the building. They were wearing white coats and red or blue hard hats, listening to very, very loud soul music. I parked my car and met Scott Varner, Plant Manager, who showed me around while I photographed.

Facts:

150,000 to 160,000 birds are processed in this plant per day during 8 to 10 hours of work. There are six Perdue plants in Delaware, Maryland, North Carolina and Virginia.

From this plant a Perdue representative drove me to various farms where birds were grown. They have 700 farms involved. Most were very well kept. The birds had large areas to move around in and a continuous supply of food. Tungsten and natural lighting were used. More facts:

A bird lives for two months, then is slaughtered as a cooking bird. The life span of a roaster is three months; the life span of a laying hen which is used for soup is fifty weeks. Judging from the humane way of killing to the impeccable growing and feeding farms, I would make an effort to buy Perdue chickens exclusively. After this enlightening day I drove back to Baltimore. Further along I processed my film back at Rochester -- Good Stuff.

December 8, 1979

Ideas for photographs at David Dickinson's house

1. Sugar lift
2. Photograph whole chickens outside
3. Close-up head shots of chickens
4. Get feathers

December 9, 1979

To David Dickinson's farm. It took approximately one hour to get to his house in the Southern Tier of New York. He has pet chickens that die of old age, which is approximately five or six years old. His pets furnish his family and friends with eggs. Some of his birds are pedigreed. He has different types of birds ranging in color from black to brown to white. The rooster has green tail feathers. Most of the strains he has come from South America. The eggs they lay are blue, green and white. I had a good photo and drawing session with them in 25° F. weather. We worked outside for two hours until my fingers went numb. Very nice time. Very clean birds, even in the coop. I had no allergic reaction.

December 15, 1979

I sent a thank you note to Tom Shelton and his staff at Perdue. I processed film from Dickinson's farm -- the best yet.

January, 1980

Kodaliths are completed. 18 x 24 inch images are difficult to deal with. There never seems to be enough space to work in.

January/February

Heavy course work. Random days of cutting and preparing copper and zinc plates. Begin etching. (My first drawings failed. The rhythm in the finished piece was bad) (Start over, everything goes wrong. I repeated processes many times -- finally success. Good image -- Chicken calligraphy or scratching. This will be part of the title page)

I am taking a photo-microscopy course so I will be able to photograph chicken blood through the microscope. Kohler illumination, hard work, time consuming, eye strain. This should be a good art piece "Chicken Abstraction" The final title did turn out to be "Nutrition".

March 19, 1980

Seven etchings completed. Proofs and color decisions.

1. Monolith--  
Egg Box Black  
Roll yolk, combine primary yellow with orange and OO oil and roll with hard roller.
2. Hi-Rise--  
Blue sky, Black cages. Use Cyan. Must add white for real sky blue 1:1. Wipe Black first. Blue, use small tarlton.
3. Hanging Chickens--  
Bistre with burnt Sienna (too bloody looking) then change to charbonnel Bistre which is a coppery color.
5. One Egg Chocolate Cake--  
Charbonnel Bistre.
6. Chicken Caligraphy--  
Charbonnel Black
7. Chicken Hunter Style--  
Three color sections to wipe. First top and bottom will be black, second center Paillard Bistre, third under eye and throat vermillion, also using Paillard ink.
8. Nutrition--  
Still in the works, but use Venetian Red for Blood and Black for chicken feed. The Venetian Red will be Le Franc ink and the black will be Charbonnel. Print Blood plate first and feed second.
9. Soft Ground Feathers  
(Also in the works)  
Paillard Bistre very dark.

March 21, 1980

My portfolio sample came from Central Art Supply. It is just perfect. I will order six more. I also found some excellent insert paper -- rice but neutral in acidity. Instead of printing the recipes on CMF Fabriano I will place them on rice paper. It will keep the portfolio thinner and lighter.

To make things less expensive I think I'll hand write recipes and introduction on acetate and see if I can get them Xeroxed onto the rice paper. I hope the school will be able to handle the size. -- Cannot be xeroxed, too large for the school to deal with.

I made six proofs of six different images. So far I'm very satisfied with the results. Next week I'll show my committee individually. I hope they feel strongly about the images so I can move on.

I've been working on the plates for these images all winter term. It was rewarding to see the proofs on paper after all this time (15 weeks).



April 1980

Suggestions by Judd Williams:

Instead of printing on portfolio use frontispiece.

Possible corrections to make:

Weak black in "Monolith", try dark grey or better wipe. Went for a better wipe.

"Chicken Scratching" Used Paillard Black for proofs. Too weak. Try Charbonnel---327 a Blue Black or add Red Cadmium

"Chicken Line-Up" (Hanging Chickens) too red with Vermillion and Bistre (Use Charbonnel Bistre).

Try Daniel Smith etching inks good blacks.

Thesis Committee enjoyed the work. A few criticisms, which I will be correcting for the final edition.

Example: more tone in lower white "V" for "One Egg Chocolate Cake", and recipe suggestions

April Cont'd.

I ordered more portfolios from Central Art Supply. Price increased from \$16.00 to \$20.00.

Shock: Kinwashi paper ordered, high sulphite content. The store originally told me it was neutral, now they say it is no good. Expecting Oriental swatch book to choose different paper.

May 1

Printing of Edition begins.

Things going as planned. I am working Monday evenings and all day Tuesday and Wednesday. Then a change at the end of the term due to heavy press use for the graduate printmakers' portfolio. I sneak in Monday evening and work all night, until 10:00AM Tuesday. I have a waffle breakfast break at the Union at 7:30 AM. Still another schedule change, at the end it is Tuesday, Wednesday; then Wednesday, Thursday.

Problems with printing recipes commercially. Too expensive and they won't touch rice paper. Cost estimates from \$600.00 to \$1,000.00 not including paper

Eureka! I found a U.B. student willing to help for \$300.00.

I'm trying to finish this by the end of May, maybe, end of June. The gallery schedule for my show in September gives me enough time for a catastrophe.

I wish I had my own press so I could pull several prints daily - more efficient, less stress. My shoulder is really paining me.

First disaster on Bird Blood "Nutrition" print. Nothing went right from registration to oxidizing colors.

The following day, smooth sailing on my "Nutrition" blood print. I think high humidity had something to do with the problems of the previous day or maybe it is just Tuesday. My egg embossing is the final image to be worked out. Something is missing. Two weeks now and I can't find peace with it. Five different approaches, still zero -- soon.

May  
Selling Ideas.

Try to sell portfolio to R.I.T. Maybe Carey collection. See Johnson. Also try N.Y. Public Library.

May 29:

I take all 129 sheets of Kinwashi paper to New York in order to return the paper and find something new. Paper person pulls out the definitive paper book and discovers the sulphite to be neutralized and suitable for archival purposes. I order 30 more sheets for posters. Sore arms happy ending - the paper is really perfect for my etchings.

I spoke with Art Gallery person in Rizzoli's. I will bring my finished art portfolio to her in July - August hopefully.

I will also see the art gallery in Baltimore and Rochester Publishers will come shortly thereafter.

Text finally edited.

June 2  
Titles and first count

1.	"75 Mislaidd Eggs"	16
2	"Monolith"	11
3.	"Nutrition"	11
4.	"Chicken Hunter Style"	10
5.	"Chichen Hi-Rise"	11
6.	"Chicken Divan"	16
7.	"Feathers"	11
8.	Hanging Chickens (untitled)	10
9.	"One Egg Chocolate Cake"	11

10. "Chicken Scratchings"

14

Ah, 28 prints to go!

June 9, 1980

A letter to Dr. Richard Zakia

Dear Dr. Zakia,

It now appears necessary to have my thesis show exclusively in Buffalo, N.Y., due to the fact my images are too large to get framed and hung at R.I.T. at a reasonable cost to me. You see my project already cost me over \$1100.00. The gallery in Buffalo will supply the frames. (If they did not I would have to spend an additional \$600.00) Also, I intend to have taste samples of the recipes included in my portfolio. I will prepare the food in my kitchen, which is close to the gallery. The gallery will provide chaffing dishes to keep some of the items hot. It would be impossible to transport these dishes to R.I.T. and keep them properly. The gallery has offered me a showing date of September 19, 1980 to September 30, 1980. As you can see, it would be appreciated to have this one show at Benjamin's Gallerie in Buffalo, with my thesis sharing to be held one hour before the opening. I have spoken with a few people at R.I.T. who feel that there would be no trouble getting to Buffalo, and I have been commuting from there for over two years with no difficulty.

Thank you in advance.

Sincerely

Pamela R. Schuyler-Cowens

June

Recipes typed and finished. Still waiting for Kathie Simonds to give me a progress report. I want to finish this project so I can start showing publishers my work. I also want to show out of town art galleries.

Only 28 prints left in the edition to complete an editon of 15. This does not include the three artist's proofs I plan to pull later.

June 19:

Kathie will come tonight with Kodaliths for the final approval. Make sure "Special Thanks" page has texts underlined.

August

Get in touch with Child's and Perdue to see if they would like to donate materials for food tasting at the show.



July 31, 1980

Kathie completed printing the silk screened recipes. Looks terrific except introduction. Introduction only good.

August 1, 1980

Meeting with Ada Calabrese of Rizzoli Gallery, New York City to look at the chickens. Very receptive. She is taking four pieces for an Easter display. She also liked some older work and will be taking that as well.

August 4, 1980

Baltimore, Maryland. "The Arts Gallery"-- meeting a success. Also receptive. Taking a complete portfolio of "Fowl Beasts" for display in an art exhibition entitled "Functional Art"

August 11, 1980

Barry at Benjamin's Galerie, Buffalo, NY. Taking the first portfolio and another complete edition for the show September 19. My poster is approved, as well as the invitation idea.

September 9

I get a phone call that the posters have not been distributed yet. I must distribute the posters for the gallery myself. I work along as planned. Later on in the afternoon I get called by Benjamin's Galerie indicating that I will be having a news conference with the Buffalo Evening News, the local newspaper on Thursday at 10:00AM at my house.

September 9

I make preparations for another meeting with an art gallery in Rochester in Sibley's. I will be speaking with Roz Goldman at 1:PM. I will also be going over to Light Impressions to get some items framed for Rizzoli Gallery.

I have also spoken with Light Impressions for getting my book published. They are not interested. They only do text books.

Wednesday, September 10

Distribute invitations at R.I.T., go to Light Impressions, then meet Roz Goldman at the gallery in Sibley's.

Thursday, September 11

My interview in the morning will take place with Barbara Schneider of the Buffalo Evening News at 9:00AM. Prepare Blueberry muffins and some coffee to show her my stuff. My show date has changed to the 21st where I will have my party from 7:00PM until 10:30PM.

Thursday the 18th and Friday the 19th of September

Complete all cooking for the show. I have ordered 60 chicken breasts. The Sunshine Super Market has saved me all the chicken bones from the last two weeks for a soup stock. I will be ready to go for the show on the 21st. Our families will be coming in on Saturday to see the show. Looking forward to the Big Event. Still need someone to photograph during the show.

I plan to shoot this in polaroid.

September 21, 1980

Nervous. I cook two more cakes. My father becomes chief polaroid photographer. 200 people arrive. Most come around 8:00 PM. Lots of excitement. Wayne (my husband) and I do a great deal of talking. People buy my work. I watch a half-dozen sold signs go up. Ecstasy. More explanations. I like being the center of attention.

September 22, 1980

Exhaustion, lots of pots and pans, contentment. It feels as if I am on my way to a good art career. The show was fun. It is quite nice receiving compliments from strangers and acquaintances. It is great getting support from dear friends and family. The show sales from the first night will just about cover my expenses. I hope more pieces will sell during the next two weeks and in shows to come.

My next step is to contact a public relations man my mother knows in New York City. He knows Frank Perdue personally and is making arrangements for me to sell him a portfolio along with publicity for the Baltimore show. The next show in Baltimore will be December 4th, 1980.

Sibley's Gallery in Rochester plans to buy a portfolio in October. They are working on publishers for me..., so is "The Arts" Gallery in Baltimore and the P.R. man in N.Y.C. Darn, I haven't had any luck with publishers yet.

I just etched a Christmas card, small gesture on my part to get back into creating. I've primed two other large plates. I have several ideas for single pieces. I MUST KEEP ACTIVE ARTISTICALLY. I MUST KEEP showing my work in all cities I visit -- next stop, Washington, D.C.



## COST SHEET

CMF Etching	\$221.35
Kinwashi	100.00
Inks	50.00
Portfolios	112.00
Acetate	10.00
Tarltens (@\$.80)	9.60
Newsprint Pads	6.00
Rubber Gloves	11.00
Hard Ground	2.00
India Ink	6.00
Zinc Plates (4)	85.00
Copper Plates (3)	112.50
Silkscreening	300.00
Kodalith	128.00
Chemicals for Kodalith Film	5.00
Tri-X Film	10.00
 TOTAL	 \$1168.45

### Other Items:

Rubber Stamp	\$15.00
Blank Match Books	11.25
Postage	25.00
Champagne (3 cases)	175.00
30 lbs. blueberries	15.00
1/2 bushel peaches	15.00
60 chicken breasts	97.00
10 pkgs. broccoli	6.90
6 - 16oz. sour cream	6.24
6 - 8oz. yogurt	3.60
1 box cocoa	1.80
Unlimited Mileage	
etc.	
etc.	
etc.	

## CONCLUSION

I think it was very important to have had a final thesis showing of my work outside R.I.T. At this showing in Buffalo, N.Y. all sorts of people had an opportunity to view my work. The show gave me input from people I didn't have the opportunity to deal with as a student in a sheltered educational environment. Reactions from appreciation of my art as art, to enjoyment of the cooked recipes, to esoteric comments on scientific experiments using the chicken embryo, to appreciation of technique, helped me see how a general audience reacts to my art work. These are the people who will see my work and support me as patrons when I become a professional artist after R.I.T.

Working as large as I did on the limited subject matter I chose helped me concentrate on perfecting my technique and stretching my imagination to make related yet innovative images. Choosing intaglio processes instead of straight photography decreased my working speed, making me seriously deal with a relatively small number of images for a long period of time. With my background as a photo journalist, slowing down made me realize one can get involved in less quantity and be very productive. This experience made me realize art is successful when it develops at a continuous pace.

In creating this portfolio I think one of the most frustrating experiences was the printed word. No matter how many proof readers I had (there were four), misspellings still appear in the finished product. To re-do the text would have been prohibitively expensive; discoveries were made as late as the opening day of my thesis show. The errors were disheartening and hopefully will not be the major focus of my portfolio.

Now, upon completion of my M.F.A. degree I am abandoning my prior career of photo journalism. I intend to haunt galleries until they take my work. I hope to produce work as an artist so I can share my ideas with others and continue to grow technically and creatively.

PRSC

Apicius, Joseph Dommers Vehling, Walter M. Hill, Chicago, 1936.

The Backyard Poultry Book, Andrew Singer, Arco Publishing Co, New York, 1976.

Bakery Lane Soup Bowl, Marge Mitchell and John Sedgwick, Random House, NY, 1976.

"Boston Evening Globe", August 17, 1972 page 53.

The Chicken Book, Page Smith, Little, Brown and Co., Boston, 1975.

Chickens, Chickens, Chickens, Peter R. Limburg, T. Nelson, Nashville, Tenn., 1975.

The Complete Chicken, Carl Jerome, Random House, New York, 1978.

The Epicurean, Charles Ranhofer, Dover, New York, 1893.

"Evolution", Ruth Moore, Time-Life, New York, 1968.

La Force du Quotidien, "Walls", Vilem Flusser, Mame, Paris, 1974.

Grand Diplôme Cooking Course, B.P.C. Publishing, 1971.

The Illustrated Book of Poultry, Lewis Wright, Cassell, Pettar and Galpin, New York, 1873.

Intaglio Printmaking Techniques, Ruth Leaf, Watson-Guption Publications, New York, 1976.

Narrative Art, Art News Annual XXXVI, edited by Thomas B. Hess and John Ashberg, Macmillan Co., New York, 1970.

Old Cook Books: An Illustrated History, Eric Quayle, Dutton, New York, 1978.

Wonderful Ways to Prepare Chicken, Jo Ann Shirley, Playmore Inc., 1979.

Walters Gallery, Baltimore Md., Egyptian and Greek artifacts.

Child's Eggs, Basom, New York.

David Dickinson's Farm, New York.

Perdue Farms, Salisbury, Maryland.

Edition 15

Pamela R. Schuyler-Cowens

PRSC  
1980  
18X24  
KINWASHI  
PAPER  
SILK SCREEN

Edition 15

Pamela R. Schuyler-Cowens

2  
PRSC 1980 18X24  
CNF FABRIANO-SUGAR  
"Chicken Scratchings"

Edition 15

Pamela R. Schuyler-Cowens

3  
PRSC 1980 18X24  
Introduction  
Kinwashi, SILK SCREEN

Edition 15

Pamela R. Schuyler-Cowens

4  
PRSC 1980 18X24  
CNF FABRIANO-SOFT GRAY  
"Nutrition"

Edition 15

Pamela R. Schuyler-Cowens

5  
PRSC 1980 18X24  
FLAN RECIPE  
SILK SCREEN-KINWASHI

Edition 15

Pamela R. Schuyler-Cowens

6  
PRSC 1980 18X18  
CNF FABRIANO  
PHOTOGRAPH, EMBROIDERY AND  
"MONUMENT"

Edition 15

Pamela R. Schuyler-Cowens

7  
PRSC 1980 18X24  
SOUP STOCK RECIPE  
KINWASHI  
SILK SCREEN

Edition 15

Pamela R. Schuyler-Cowens

8  
PRSC 1980 18X18  
CNF FABRIANO  
PHOTOGRAPH, EMBROIDERY AND  
"CHICKEN HI-RISE"

Edition 15

Pamela R. Schuyler-Cowens

9  
PRSC 1980 18X24  
Chicken Hunter Soup Recipe  
KINWASHI  
SILK SCREEN

Edition 15

Pamela R. Schuyler-Cowens

10  
PRSC 1980 18X18  
CNF FABRIANO  
KING STICK (Peanut Butter)  
"Chicken Hunter Soup"

Edition 15

Pamela R. Schuyler-Cowens

11  
PRSC 1980 18X24  
ONE EGG CHOCOLATE CAKE  
KINWASHI - SILK SCREEN

Edition 15

Pamela R. Schuyler-Cowens

12  
PRSC 1980 18X18  
CNF FABRIANO  
ONE EGG CHOCOLATE CAKE



Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
CHICKEN DIVAN RECIPE  
KIN WASHI SILKSCREEN 13

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
CMF FABRICANO  
LINE ETCHING  
"CHICKEN DIVAN" 14

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
SPINACH SOUP RECIPE  
KIN WASHI SILKSCREEN 15

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
CMF FABRICANO  
MULTI-COLOR SOFT GROUND  
"FEATHERS" 16

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
GRISSE TART RECIPE  
KIN WASHI SILKSCREEN 17

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
CMF FABRICANO  
EMBOSSED  
"75 MISLAIN EGGS" 18

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X24  
SPECIAL THANKS  
KIN WASHI SILKSCREEN 19

Edition 15  
Pamela R. Schuyler-Gaines  
PRSC 1980 18X18  
CMF FABRICANO  
PHOTO ETCHING 20